

doing this when she is inside a " cosy place ",
the dark cupboard in which she huddled. That is to say,
when she is herself inside her mother as the baby sister had
been, and is thus magically reassuring herself of her
mother's love. She even goes so far as to say, " I shan't marry. I
want to stay with you always." Here she adumbrates what
with many women actually becomes a settled solution of
their rivalry. They do not marry but devote themselves
permanently to the mother, or to the love and service of other
women. This devotion to the mother rests on an
identification with the father. Such women attempt to play the part of
a " good father, and return to the mother in this
masculine role the penis and the masculine service which they have
in phantasy taken from her. This is the chief source of
Ursula's wish to have a penis of her own. The electric torch
which she holds on her knee in her " princess " phantasy in the
cupboard illustrates this. The full meaning of this
situation in the cupboard is doubtless the unconscious phantasy
that she is, from the inside of her mother, controlling both
her parents (the book and the torch) and making them do
what she wants, omnipotently re-creating them.

(5) Ursula's infantile theories as to how
babies are made come out very plainly in several incidents.
When, for example, she feels that a part of her genital is
like a " tongue ", she is obviously thinking of the whole organ as
being like a mouth. And this goes along with her questions
about what the baby feeds on, and her question about how
her Mummy ate when she was " in her tummy ". Obviously
the child's idea of the inside of her mother is of one large
receptacle in which food and faeces and babies and " Daddy's
under-neaths " are all placed and mixed up together,
and the child wonders how they are sorted out. For example,

